

The McGill Daily

Volume 79, Number 17

Thursday, October 5, 1989

supplement



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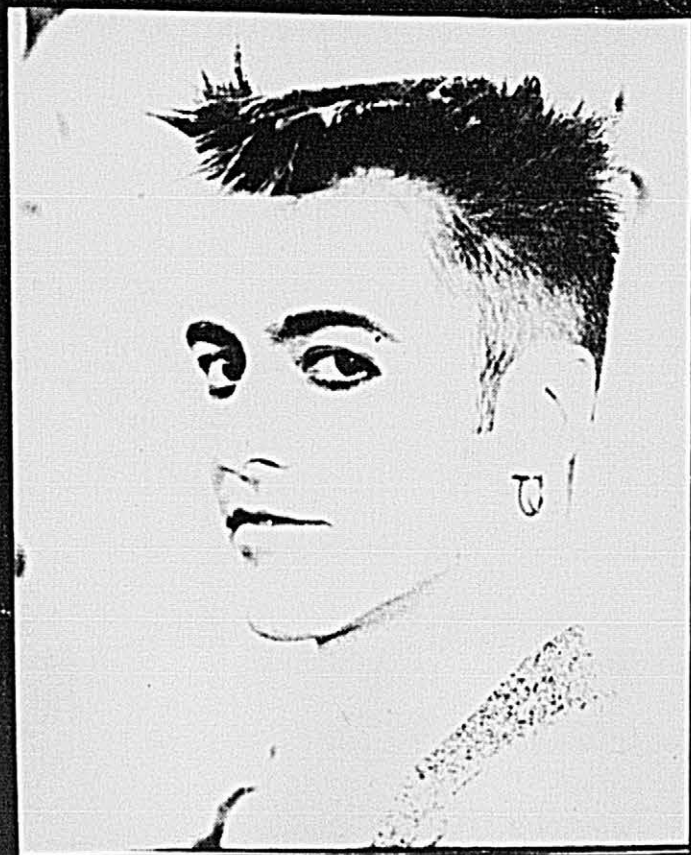
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Eating cheap without sucking the grease

by b. brusque

Eating-out in Montreal is a well-celebrated activity that is under regular review by "critics" claiming greater knowledge of the subject than our own. This review usually takes the form of either a critique by those with higher tastes and less limited funds than those of students, or of a basic guide to where lesser-income individuals (namely students) can eat cheaply, with price itself being the main determinant.

Victor Levant's *The Neighbourhood Gourmet* has successfully combined the two above categories into a review of 100 of Montreal's restaurants and cafés where one can eat quality food to the heart's content for \$10 or less. This is a guide to cheap dining, rather than cheap eating, with an obvious emphasis on the aesthetics and ambiance of dining out.

Furthermore, Levant has completely disregarded any previously considered geographical restrictions, and covered territory from the St. Laurent River to Rivière des Prairies, and from Westminister to Pie IX (and if you don't know where these are you should be a little more venturesome and try occasionally leaving the Ghetto).

In January 1988, Levant began the pleasant task of anonymously sampling the food of 300 restaurants. Expenses were covered by his publisher, and his decisions were therefore never compromised. Each restaurant was further put to subsequent "tests" by fellow gourmets, the children of friends and mere acquaintances. Levant

was searching for places, "where students and pensioners could afford to go, where lovers could dawdle over dinner, where business people could invite clients and where singles would feel comfortable."

Those restaurants that did not meet the standards were eliminated. After nine months of dining out three times a day, his final list of 100 restaurants was confidently chosen. Levant asserts that price was critical, decor secondary, ambiance a plus, and service important; taste, however, was foremost. During an interview, he gave examples of features of some restaurants which did not make it into his book: where the cheap price simply did not justify the bad food; restaurants that had been recently condemned for health standards; where Levant was subjected to the waiter's condescending attitudes for not having ordered wine; or where he felt rushed out by the waiter by having to pay for the food immediately after receiving it.

Levant's professional career gives only an indirect indication of his qualifications to undertake this project. Graduating with a doctorate in International Relations from McGill, his political research took him to the Caribbean, Europe, North Africa, and the Far East. This background, he claims, is fundamental to qualifying the authenticity of the numerous ethnic restaurants reviewed in his book.

Hurtubise HMH, the publisher of one of Levant's books on the Vietnam War, agreed to sponsor this project. Levant wanted to break from his political writings on politics and corruption. He sought the personal opportunity to expand

his literary style, while also recognizing the lack of reviews on inexpensive, but quality eating in Montreal.

Cheap eating can be found in a box of Kraft Dinner or at your local casse-croute. The restaurants reviewed in this book are, therefore, somehow distinctive in their style and food offered. Levant has acclaimed

the outstanding merits of otherwise overlooked holes in the walls, such as the Deer Garden on St. Laurent, "a no frills, no questions asked, no answers given, essential Chinese restaurant that thousands of Montrealers swear by, but not for the prim and prissy."

He is equally appreciative

of finer dining experiences, such as that to be found at Le Grain de Sel, a restaurant on Ste. Catherine East "serving French bourgeois food at proletarian prices."

This book refrains from grading the restaurants reviewed on a four or five star basis. Rather than comparing

continued on page 9



True West strong and free

By Bob Brown

Do you ever feel like smashing a typewriter to pieces with a golf club? Stealing your neighbours' kitchen appliances? Walking on toast? Concerned about the legal ramifications of such actions? The solution is simple. Players' Theatre's season opener, Sam Shepard's *True West* allows you to vicariously enjoy such antisocial behaviour without fear of prosecution or pissing off your roommate!

True West is the third play of Shepard's "family trilogy". It is a battle between two brothers, Austin and Lee, who could be allies but have nothing to bind them except a sense of desperation and potential for violence. Their blood is no bond; the entire family is strangely adrift. Their mother is an unusually ambivalent woman, and their father is a recluse, living in the desert, completely withdrawn.

The entire play takes place in Mom's house, located in a suburb of Los Angeles. Austin, an Ivy League-educated

screenwriter is using the house to work on a script while Mom vacations in Alaska. To Austin's chagrin, Lee shows up unexpectedly, intending to stay indefinitely. Lee, a wild, dishevelled drifter who has just spent three months in the desert, begins from the first scene to clash with the conservative Austin. While Austin spends his days at the typewriter, Lee spends his time casing the neighbourhood for houses to rob.

Lee returns to the house one day with a stolen television, interrupting a meeting between Austin and his producer, Saul. Amazingly, Saul and Lee hit it off very well, and one round of golf later, Lee has convinced Saul to back his idea for a modern western.

Soon, the brothers' roles become reversed, with Lee sitting behind the typewriter and Austin becoming a drunken, would-be desert-wanderer and thief. To prove his worthiness, Austin steals all his neighbours' toasters. Unfortunately, Lee, who can't write a word, let alone type,

desperately needs Austin's help. And so the stand-off continues throughout the play, both characters alternately shifting from the passive to the violent and back again, until the lines between the characters themselves are blurred.

Director Carrie Pederson has brought out the farce and absurdity of the play without eclipsing its dark surrealism. The play succeeds in being both amusing and disturbing. Colin Krivy and Shayne Maxwell (Austin and Lee respectively) are wonderfully comic and maniacal as the stalemated brothers, and Paul Smeaton is very funny as the manipulative but inarticulate Saul Kimmer. While her reactions to her sons were hilarious, Monica Freedman didn't quite come across as Mom, simply because she seemed forty years too young!

True West runs Tuesdays through Saturdays, until October 14, at the Players' Theatre, 4th floor, Union Building, at 20h. Tickets are \$4 for students and seniors, \$8 for taxpayers.

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The first quote is lyrics. Frightening enough in itself, but the fact that it comes from a Guns and Roses album that sold 9 million copies, is worse.

The second quote was actually given in an interview in the Washington Times by "Professor Griff" from the popular rap group Public Enemy.

Have we, as a nation, grown apathetic about the racial, religious and sexual bias that is beginning to permeate our society?

What happened to the good old days when the music industry was THE voice of positive social change?

When Dylan sang "The Times, They Are 'A Changing", he meant for the better, and the music industry was behind that. Music like "Give Peace A Chance" spread love, instead of hate.

The music industry is powerful. It can, and has, made a difference. Isn't it about time that it takes a firm stand against the immoral spread of hatred and bigotry? If we all work together, "We Shall Overcome" once again.



A message from the
 Simon Wiesenthal Center

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Victoriaville: who's new, who's hip, who's pretentious

by Julia Loktev

Each October, when everything else curls up for winter hibernation, the sleepy

little town of Victoriaville wakes up. Situated 170 kilometers east of Montréal, for the most part Victoriaville only pops up in conversations about hockey sticks. But for five days each

year, it becomes a bastion of new music, bustling with innovative musicians from all over Europe and North America.

Le Festival International de Musique Actuelle Victoriaville has become a fixture on the international new music scene. Now in its seventh season, the festival has featured some of the most well-known figures in free jazz, improvised music and art rock, as well as some more obscure experimental artists. Granted, the lineup is usually nothing that you couldn't see on a given month in New York, but Victoriaville's small-town charm gives the events a certain alluring intimacy that could never be achieved in the stimulating jungle of Gotham.

This year's festival, running October 5 through October 9, offers a rare chance to catch some European and American artists, as well as an opportunity to check into the local tradition of musique actuelle.

Friday begins with a risky duet between Montréal guitarist Tim Brady and New York improviser Nicolas Collins, who uses a modified trombone apparatus to process the music of his collaborators. On the one hand, Brady is a completely boring new-ageish guitarist. On the other, Collins is a

mischievous devil who may just have the right trick up his sleeve to make Brady sound great.

At noon, Toronto's Evergreen Club — the first Canadian gamelan orchestra — bring together traditional Japanese and contemporary Western music. The Lounge Lizards cancelled their 20h00 appearance, and in their place Elliott Sharp is bringing up the full Carbon ensemble to perform *Larynx*, a grand composition that uses throbbing repetitive guitars, horns, percussion, and a string quartet to evoke the sonorities of the human voice.

Saturday features the real highlight of the festival, a double bill of free jazz legends Roscoe Mitchell and Cecil Taylor. Saxophonist Mitchell, a founding member of the Art Ensemble of Chicago, an eclectic collective who lived up to their slogan "Great Black music — ancient to the future" by bringing aspects of theatrical performance and African, Caribbean and R & B music into the free jazz idiom. Pianist Taylor is one of the great musical innovators of the century. He approaches the piano with a mystical intensity, creating a sort of structured cacophony from dense clusters of polytonal fireworks. If the prospect of that

doesn't seem like plenty fun for one day, David Gaarland, with his short arty songs that recall the detached deadpan of Laurie Anderson, and New Winds, a brass and woodwind trio of Ned Rothenberg, Robert Dick and J.D. Parrna fill out the day.

Sunday doesn't look too fun. No Safety, with New York guitarist Chris Cochrane and electric harpist Zeena Parkins, play marginally interesting psychedelic-tinged art rock. Lindsay Cooper's "Oh Moscow" cast gathers a group of European Recommended Records art rockers and rockettes in a kitsch Kurt Weill-influenced spectacle. The day's best bet is Rova Saxophone quartet, performing compositions by Fred Frith, Henry Kaiser and Henry Threadgill as well as some numbers of their own.

If you're planning to make just a day trip to Victoriaville, Monday may be the best day to go. The day starts off with Ladonna Smith and Davey Williams, a major spokesperson for improvisational music and founder of *The Improviser* magazine, mutating delta blues and improv. Later on, San Francisco sound collage wizards Negativland create a mad world of noise and word snippets in a rare live performance (Usually they perform via radio). Tune in to 90.3 FM CKUT this Saturday from midnight to two to hear the Negativland radio madness.

The scheduled concert of three European improvisers, double bass virtuoso Joelle Léandre, pianist Irene Schweitzer, and vocalist Maggie Nicols (who is much more tacky and pretentious than innovative) doesn't look as good now that Leandre cancelled due to an accident.

The festival ends with a double bill which includes a rare North American performance by Czechoslovakian post-folk quirksters Iva Bittova and Pavel Fajt, and Victoriaville darling and rather overrated experimental guitarist Fred Frith with his group "Keep the Dog", which includes Rene Lussier, Bob Ostertag, Kevin Norton, Jean Derome and Zeena Parkins.

The lineup is a little heavy on the European art rock and a little light on really new experimentalists (they booked the Shuffle Demons??), but overall the seventh Festival International de Musique Actuelle Victoriaville looks like a fun alternative to the usual turkey-porky ritual.

Busses run regularly from downtown Montréal to Victoriaville, and the Pavillon Agri-Commerce provides youth hostel-type accommodations for \$12 a night. For information about lodging or the festival, call (819) 752-7912



Elliott sharp at Le Festival International de Musique Actuelle

A rather uneventful drowning

By Doug Thompson

If a country's view of itself is reflected in the art which it produces, then England is a dark, beautiful place obsessed with games, sex and death. It's also a country which has produced an introspective, self-consciously intellectual, compulsive film maker.

Drowning by Numbers, the new film by Peter Galloway, carries the disclaimer that it is a "black comic fairy-tale." Note that this does not say it is funny, whimsical, or necessarily interesting.

If the playing out of compulsions by a director were enough to indicate a successful film, then *Drowning by Numbers* would be one of the triumphs of the decade. But as it stands, the film drowns in its own symbolism, allusions and pretensions.

The story follows three women, all named Cissie, who proceed to drown their husbands. Cissie #1 drowns her adulterous, drunken husband in an iron bathtub, while various insects crawl over fruit in the background. Cissie #2, her daughter, drowns her impotent husband in the sea, while bugs

crawl over discarded popsicles in the background. Cissie #3, the daughter of Cissie #2, drowns her husband in the local swimming pool, although in this case the bugs are curiously absent.

Add to this the local Coroner, Madgett, and his son, Smut, and you have enough mythological references for a doctorate.

Madgett and his son are obsessive game-players, constructing elaborate amusements involving sheep and tea cups; complicated cricket games in which an entire wedding party participates, wearing masks and assuming various identities, (while the bride and groom fornicate on a settee with Smut taking Polaroids from above); and the numbering of dead animals found by the roadside in an elaborate statistical study of death.

Which brings us to one of the director's secondary compulsions, as well as the basis for the film's title. Throughout the movie, the director has placed the numbers 1-100 in an exercise of game-playing with the audience. The number 1, for example, appears on a tree, and the numbers 76 and 77 are on

the rumps of cows. It becomes a challenge for the viewer to spot this progression of numbers, all the way up to 100, which concludes the movie in its appearance on the bow of a rowboat.

While this might be justified as a metaphysical extraction on numerology, it is also an abusive distraction — as in "so what?" Which comes to the point.

Greenaway has directed yet another 'love-it or hate-it' film, and its interpretation can be nothing but subjective. It is dispassionate in its treatment, dark and foreboding in its content, lush in its vision of the landscapes, brooding in its intellectualism, and skilled as a work of craft.

The film can easily be enjoyed as a game. Can you spot the succession of numbers? Can you find the cinematographical references to Rubens or fairy-tale illustrator Arthur Rackham? Can you find the mythological equivalents to the three Cissies, (Graces, Furies, Sirens)?

And if this is not enough, those with the taste for symbolism and allegory can spend many fine hours after the film debating its meaning. What does the Gravedigger represent,

and why is he always polishing his shovel? Are the three Cissies the same woman at different ages, or are they three women who share the same name? Why does Smut circumsize himself?

On the other hand, if a film is an exploration of character, of tension, of motivation and conflict, *Drowning by Numbers* treads in shallow water. The film would work far better as a novel, rather like Umberto Eco's *Name of the Rose*, but without the plot.

There is no resolution, because there is no conflict to resolve. There are no characters, merely representations of characters. There is no setting, merely the allegorical representations of scenery.

Nonetheless, *Drowning by Numbers* provides a catalyst for thought, and in its own way, this is not such a bad thing.

First, however, you must sit through a film that is so conscious of its own cleverness that it often has to remind itself that its trying to be a 'black comedy'. And if, after seeing this film, you feel that it should have been called *Drowning in Numbness*, simply go home, watch re-runs of the *Love Boat*, and you'll soon forget all about it.

The evolution of pork (and everything else)

by Egg

Oinking to evolution will be the theme at Foulfoules Friday night, when Pig Farm teams up with Big Bang Theory. Pig Farm are a relatively established TO band; they've played here several times. Big Bang is from Calgary, new on the Eastern scene. The *Daily* spoke with members of each band.

Most importantly, each was asked to suggest their own Turkey Ornaments (see listings). Sean McEwen, vocalist for Big Bang suggested that the uncooked bird would make a nice tether ball. This contest might prove particularly useful to Big Bang. In an interview with *The Calgary Herald* last year, McEwen said the band wouldn't consider going in the road, and entering a life of poverty, until they had a record contract. Well, three demo tapes later, they're still unsigned, but all the more determined. "We just changed our minds," said McEwen, "we're set on doing it. From a purely musical perspective, it's very interesting to play six nights a week." He denied that the song *Electric Voodoo*, off their latest tape, *Up on a Christmas Tree*, was a shot at Og (Deja Voodoo's Label).

Christmas Tree is a fun set of rock/pop numbers, with a few that could catch on — like *Battle Cry of Freedom*, adapted from an American Civil War song, and *Go Van Gough*, which has a catchy garage sound. Although this one is about Van

Gough riding around in a convertible, McEwen insisted this had nothing to do with Jonathan Richmond's two songs with similar themes (one about Van Gough, and Picasso in an Eldorado), but a dream of bassist Case Caulfield. *The World Makes Me Mad* is another good tune, if a bit empty and pessimistic in content.

"I have a theory that everything is going to fall apart soon, in relation to the world economy and the dangerous things we're doing to the environment. It was inspired by a man in a park. I was sitting on a bench, staring at the river and trying to 'do the writer thing,' and the man said, 'This is where the river should be.' It seemed really wise. I'd been doing a lot of reading about Buddhism, and this inspired me, too." Unfortunately, the song turned out with a lot more complaints than solutions. "It's sort of a bitch song," he admitted.

Big Bang thanked ptarmigan on their liner notes, and McEwen explained its the nickname for one of the members, but upon further investigation, I discovered it is a grouse bird. To grouse also means to whine. Perhaps there is a connection...

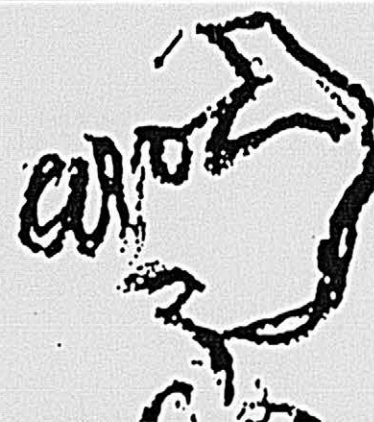
Christmas Tree shows a marked change in the style of Big Bang, mostly due to the way it was recorded. "On the first two tapes, we took a long time to lay each track down separately and very carefully. We wound up with something with a sterile feel, that sounded like seven

different parts. This time, we just played all together, and were able to record 13 songs in 26 hours, including mix-down. We may have set a new record. This time, the sound had a sort of passion that's closer to our live performance."

If this marked an evolution of their sound, could it have been related to The Bang? McEwen admitted, "I'm not real clued in on the Bang theory itself. The other three of the members of the band are physicists, and that had a lot to do with it. They chose the name before I joined."

Adam Faux of Pig Farm also spoke with the *Daily*, and suggested that perhaps lambchops were the first beings to evolve. His Turkey Ornament suggestion was to get a good 30-pounder, hollow it out, then run strings across for a guitar. The drumstick could be used as a whammy bar (that's the hip name for a tremelo arm).

Although this seems like a comment coming from one-track mind rock-n-roll type, Faux explained many attempts by the band to dispel this image through their songs. One particularly tricky one is called *PRGFT*, which stands for Party Rock Girl Fuck Thing. Faux admits he's not proud of the title, but at the same time, the song is not what some have interpreted it to mean. "Some guys were chauvinist about it, thinking it was about rock and roll, and having girls around all the time. It's not intended to be sexist, in fact the message implied in the song is very much the opposite."



Although the lyrics are a bit hard to discern, one clear line questions, "And I ask her what it's really all about..." The band had the same problem with a new song called *Justify the Means* (most often called *Fucked Up*). "It's more of an anti-party song. We're not saying that we don't drink, or don't have fun or whatever, but people tend to look up to musicians — when you come in to a town they expect you to party all night. Maybe it's my lack of song-writing skills..."

If the lyrics have been a bit misconstrued, at least it is obvious that Faux had some talent in writing the tunes contained on *Hold Your Nose*, the band's only album to date. The songs are a blend of country and hard-core, often with a pounding rhythm alternately giving way to ballad-like interludes, as in *18 Wheelers* and *Wish You Were Me*. They are expecting to release an independent EP soon, and are hoping to cut an album for a "major Canadian label," although they were not yet at liberty to say which one.

They recently got a new drummer, Dave Clarke (formerly of the Reostatics). They described the switch, "He's more in common with what (myself and the other guitarist) are trying to do." In reference to their previous style, Faux commented, "Now if we play country, it's basically country, and if it's punk, it's punk. We do a bit of funk and some reggae. We're more rhythmically influenced because of Dave and what he can do. He defines the style better."

About half of their repertoire on their latest tour will feature their newer songs. One is *Running Out of Green*, about environmental concerns. "On the whole, we're very 'politically correct.' We don't jump on a lot of bandwagons, but we have done a few benefits." They recently participated in an Anti-Apartheid show in TO. "We're all very concerned about things, but not in the hippie sense. Our concern is people, to have a good time, not just partying, but being honest, and thinking about what you do. We don't mean it to sound so easy."

Pig Farm and Big Bang Theory will be performing at Les Foulfoules Electriques Friday Night at 21h. Hold your nose and plug your ears, but don't let that interfere with your viewing and listening pleasure.

More hype, but:

Public

On page 4 of today's will find a very advertisement. The Wiesenthal Center is bigotry in popular music. A laudable effort for sure.

But the examples that illustrate this hatred are strange. Instead of focusing on serious allegations of racism in the industry, like MTV's refusal to play songs by Jackson's *Thriller* album, but the "black music" chose Public Enemy and the *Roses* as the target of their hate.

They attribute to Public Enemy a quote from Professor Griff, Washington Times interviewed he said "Jews are white they omit certain important facts." • Professor Griff was not of Public Enemy, he is an agent.

• The group distanced themselves from his statements, and he has been fired.

• Griff made the statement during a period of inter-group conflict in a widely-quoted statement he made them in order to attack the other members.

The ad goes on to remind us of the good old days when we were sweet and innocent for positive social change about 10 years ago. Costello referred to Ray Charles as "blind, ignorant nigger." Mick Jagger sang on the album that "Black girls get fucked all night!"

The decision to focus on Public Enemy is highly suspect. They are one of the most seriously working for social change in rock. Ironically, Jewish millionaires like the New York picketed Spike Lee.

listings

by Egg

Thursday the 5.

Turkeys. Some say they're more interesting house than standard fluffy and fido. It comes to eat one this time. It seems such a waste not to make much use of them as possible. Buy early and then make suggestions for more. Today, you could save time studying before the vint with a bit of simple wiring. The turkey would make a table lamp.

Studying out of the Film Society has Pauline Lea 132, 20h. Video and presented by the M. American Action Group. Victoria (A Time for 16h30 in Union B-09. continues at McGill Plaza.



Should we believe it?

Enemy?

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ants in New
ee's film *Do*

the *Right Thing* because of "racist" Public Enemy's contribution to the soundtrack. Meanwhile, in the theatre, audiences were being exposed to the most informed and insightful film about racial conflict to appear in decades.

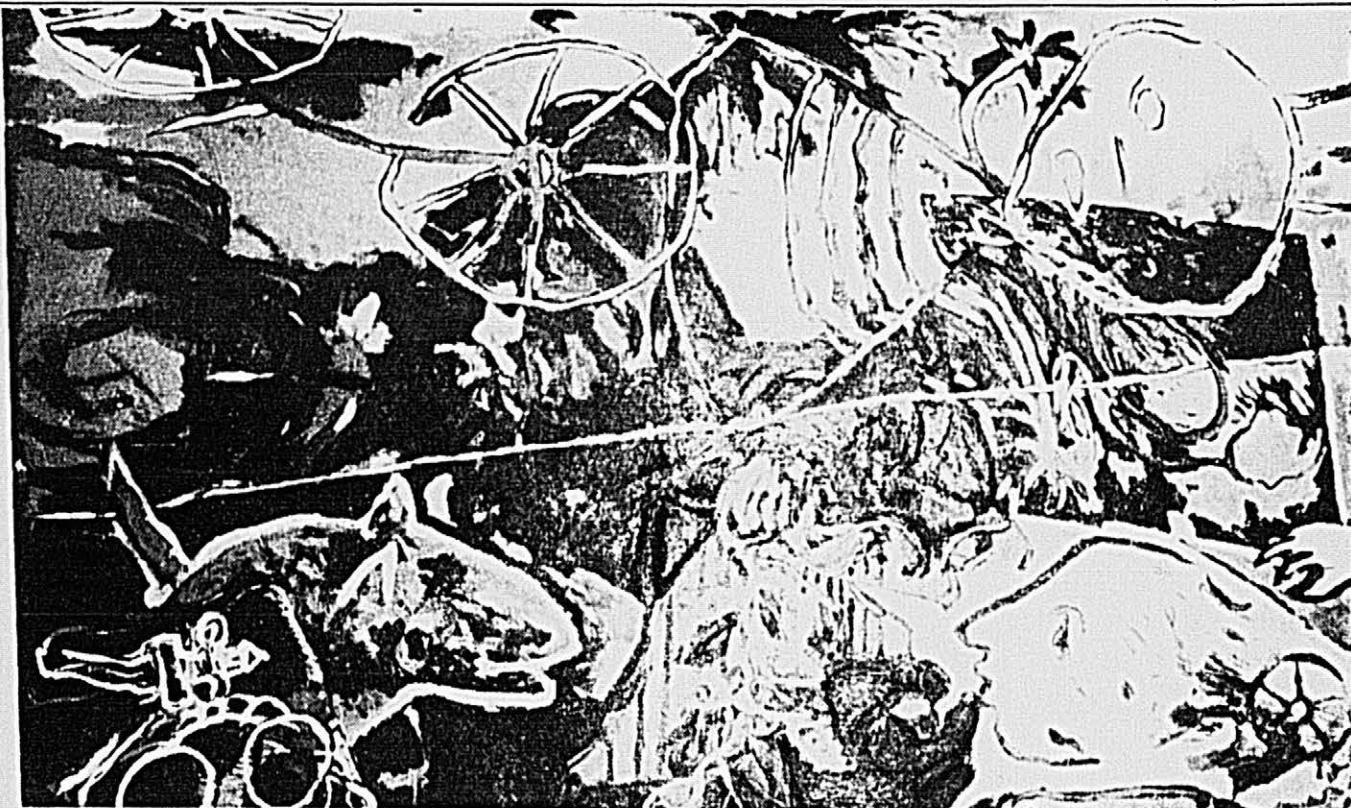
Public Enemy are one of the few groups who have been able to clearly address the most pressing racial conflicts in America without condescension. While Griff's statements are clearly offensive, massive (and expensive) propaganda campaigns against the group only polarize an already tense debate.

I suppose so that it will appear even-handed, the ad also criticizes Axl Rose for using the term "Nigger," although the lyrics in question are falsely said to appear on the 9 million-copies-sold *Appetite for Destruction*. It neglects to mention the next line of the song, which refers to "Faggots spreading their disease." Nor is any mention made of Public Enemy's numerous anti-gay statements.

So is bigotry the central concern here? Perhaps unintentionally, the ad seems to be just a thinly-veiled attack on the Black power movement.

This is because Black liberation is not just about racial slurs, but about destroying the power structures which keeps them poor and in the ghetto. When Public Enemy frontman Chuck D. says he holds no particular resentment against Jews because "they're just White people," he may be exhibiting a staggering level of cultural and historical insensitivity, but as a good summary of the real power relations in American society, he's dead on.

Joe Heath



A technicolour nightmare (with no symbolic value)

by Jennifer Cressey

Montréal artist Karen Challis invites her audience to, "participate in a visual excitement," and it's easy to do precisely that. Her work screams from the walls of the Artlenders Gallery in intense, vibrant colours with hauntingly familiar images and a raging nightmarish quality.

A part of curator Dan Delaney's *New Artists* programme, Challis' exhibition demonstrates the promise of Montréal's young masters. Flitting from impressionisms to expressivism to surrealism, she practices expertise in every style that she attempts.

"I find influence not only in day to day life, but in history as well," she says. Challis paints with a richness and vibrancy that suggests such history, a layering of ideas, values

and subjects.

Her themes are personal, regardless of the universal context she chooses to explore them in. In the manner, her images can often be deceiving. Peppered with a graphic portrayal of what one could perceive as anything from sex to politics, Challis claims her images have, "virtually no symbolic value." So, for example, the viewer is forced to make sense of a pair of painfully twisted, naked human bodies separated by a caricature of a cat, is entitled, "Between us now."

Challis calls it "a simple family portrait." Although it appears to contain a great deal of emotional struggle, the work is dismissed, the artist has spoken. Perhaps her paintings reveal more than words allow.

Regardless of her lack of connection to the animals and objects

that appear in her work, Challis feels very intimately about the people she depicts. "I try to build up special relationships in each piece, only to destroy them." What results is a kind of harmony between the figures and the harsh colours she works in.

"The subject and medium communicate to one another," Challis says, "so as to arrive at a conclusion rather than illustrate one."

Karen Challis has arrived, bringing her electric, mystical paintings with her. The viewer will be sure to participate in her technicolour nightmare, and to find meanings in her work, whether she like it or not.

Karen Challis' exhibition runs until October 8 at Dan Delaney's Artlenders Gallery (484-4691), Westmount.

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14h (see nearby article). The Occupational and Physical therapy department are having a Black and White Party in the Medical Annex at 20h30. The Band Hip Pocket is playing in Gerts 21h to 1h — plus it's now happy hour prices every Thursday night. Don Posterski will speak on Living in a Pluralistic Society, in the chappel of the Preysbyterian College, 19h30, 3497 University. I'm guessing, but Theatresports should be on in the Alley at 22h, comme d'habitude.

Friday the 6.

Today prepare for Halloween — try your costume out using the turkey as a mannequin. With a little careful make-up who knows what you could accomplish. McGill Film Society presents Canadian Independent Films, in Lea 132 at 20h. Synaesthesia, a collection of

composers and performers, performs at Redpath hall, 20h. It's comedy night in the Alley, with the stars of the Just For Laughs festival. Big Special, Thanksgiving dinner will be available in the cafeteria from 11h-14h. The Jazz quartet Straight No Chaser will be at the Yellow Door at 20h, followed by an open stage. And Pig Farm and Big Bang Theory oink and evolve respectively at Fousfoues (see article for description) The Griffins will be at Station 10.

Saturday the 7.

If a few friends help out, you could get all your turkeys together, and firmly placed, they could make nice bowling pins. Mere Image at Station 10. McGill content involved (i.e. members). This would be a good time to mention plays that are going on around town, since a survey of the

union building bulletin boards seemed to indicate that McGill will be virtually dead Saturday night. Sneaky Waters in Hank Williams, The Show He Never Gave will be running all week at the Centaur Theatre. (Until October 29). Street People Theatre presents Three Postcards, a musical play, also at the Centaur, until October 15. Victoriaville continues, and if you're going for the day, you can catch Hans Reichel, New Winds, and the old standards the Shuffle Demons. For those of you who'd like to be able to say you attended, but are afraid of venturing into anything too new and experimental, these guys are jazz for the mainstream-only crowd. Usually dressed in far-too-bright and frumpy clothing, maybe you can pick up a few fashion tips.

Monday the Turkey Day
Just eat today.

Tuesday the 10.

Jazz Multi-Ultra, a new regular feature in the Alley, at 20h30. The Arab Students Association present 1001 Arabian Nights — a dinner accompanied by live music and a dance performance by the Dabke group.

Wednesday the 11.

I guess Wednesday is big speaker day. This is relatively easy, you just have to listen. Theoretically. Sex, Lies, and Politics: What We Have Learned From AIDS will be the topic of a speech by Dennis Altman, 3644 Peel St, 17h. Black Women: The Nexus of Race and Gender (Racism and Law) will be at noon, Chancellor Day Hall. Also, learn about Brazil from other people who've been there. Med students share their experiences with health care in the Third world. 19h in McIntyre Med.

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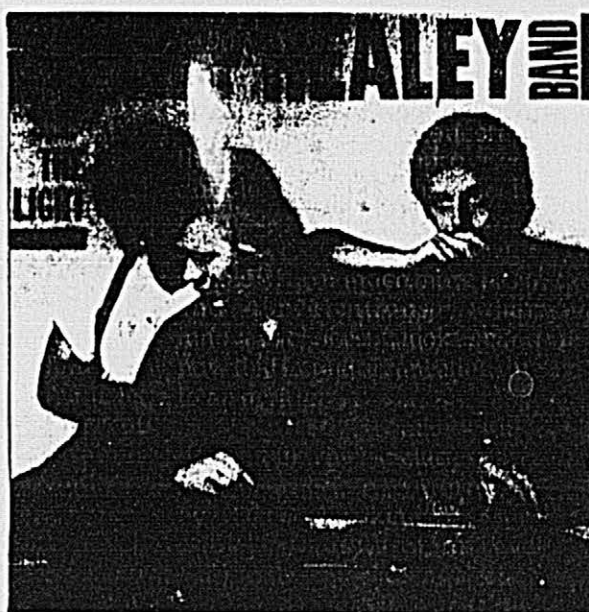
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Matters of class, race, also sex

by Cynthia Milton

Tightrope Productions, a newly formed theatre group, has entered the Montréal arts scene with their two new plays: "Matters of Class and Race, also Sex" and "Marrakech". The group's aim is present new plays that are risky, thought-provoking, and provocative in both content and style.

Although both plays were written by Coralie Duchesne, they vary in levels of success. Matters... needs to be refined, but Marrakech is very much a polished work.

In an interview with Duchesne, she described Matters... as, "a realist, dark comedy where the middle class becomes unravelled when faced with an intruder in their midst." Definitely an intriguing statement, but her stereotypical characters are not conducive to an aura of mystery.

A young couple are trying to find themselves in the yuppie world. Tim and Charlotte, played by Brian Wrench and Kathleen Caryl, see themselves as liberal, open-minded people, using their status and intellect to set up a bookstore. They feel that selling wood-carved signs in the woods and learning yoga in Katmandu has made them worldly. But they crumble when faced with the Montréal where people get stabbed on the metro and vandals live in their once "secure" neighbourhood. This is best exemplified by the overbearing mother Faye, acted by Jane Gilchrist. Her solution to the changing neighbourhood is not to solve the problems but rather to move to a new one.

The trouble for Tim and Charlotte begins when Shadow, Roland Smith, moves nearby. As Duchesne described, "their world is unsettled by the arrival

of a black man of the working class. His statement is that we (the working class) have power, too." He creates tension which causes the audience to ponder its own set of values.

Duchesne described Matters... as "multi-thematic," unfortunately, there are too many unrelated ideas bouncing around the play to make it smooth and realistic.

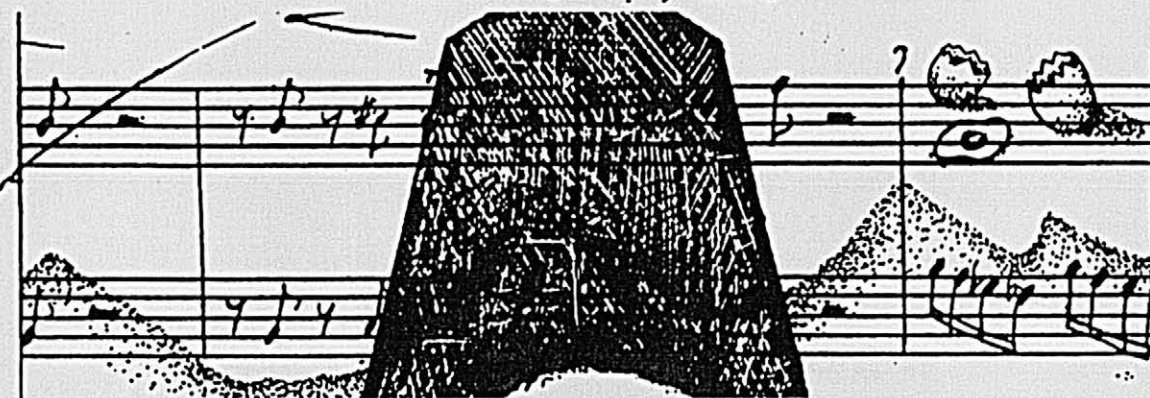
On the other end,

Marrakech is a polished work. It has been performed before (as a workshop), and it shows. Obviously, it was developed and improved upon.

Gaetan Dumont, "Nicholas" and Laura Mitchell, "Amamda" portray their characters well. The play takes place in Marrakech, Morocco, and as Nansea Tomaalty, Production Co-ordinator commented, "The play is erotic,

exotic, but how could it not be when placed in Marrakech?" Duchesne described it as, "A journey of mind and emotions, an invocation of encounter in a landscape of desire."

Matters of Class and Race, Also Sex, and Marrakech will be performed at the Calixa Lavallee Theatre, 3819 rue Calixa Lavallee, Parc Lafontaine, October the 6 and 7 at 20h.



Pencils echo pop

by Derek Webster

The latest thing on the music scene is acoustic pencils! The ingenious musical collective Synaesthesia will dazzle and delight you with cake-wiskers, downhill skiing, virtuosic vocals and a jazz jamboree. And, of course, those reverberating pencils....

Synaesthesia is six performers on an exploration to widen the traditional definition of sound. Yet it is also six musicians formally trained in classical, jazz and pop who inject serious compositions with a heavy dose of humour. Indeed, humour pervades all their performances: simply looking at their repertoire testifies to this.

Baking a Cake uses cake-wiskers in shiny metal bowls to set up a satire of classical music and modern feminism. An operatic diva recites the recipe while the symbolic fertility of eggs for women is simultaneously exalted.

Tag brings together fixed melodic phrases and improvisation to create a

playful, musical game of tag. Next, flute, bass and piano combine to form an aural picture of a skier's precarious downhill run in We Told Lou To Slow Ski. Itinerante (Traveller), named after the store on St. Laurent, features soprano soloist Christine Atallah from the film *Jesus of Montreal*. It is a metaphorical, choral piece written in memory of Frances Kwan, a friend of member Kathy Kennedy. Other pieces include Michelle Hamelin's Songcycle. All works are original except two by well-known composers Harry Friedman and Kurt Weill.

But hey, what about those pencils? Stephen Angelini's Music For Pencils is something new. On papered clipboards 'wired for sound,' Synaesthesia's performers write, draw, scribble, scratch and peck in what amounts to a lead-free orgy of abrasively climactic writing utensils. Angelini describes it as "a journey into the writer's mind." But, "it's an exploration into the textural possibilities of pencils, too," Angelini narrates the piece:

"A guy gets writer's block, doodles, then gains control of his mind. But he's unhappy at the end, so he throws it away." The overall effect is delightful, and one gains a rare, funny insight into Today's Pencil.... Synaesthesia's piece is appropriately entitled *Music From Everyday Life*.

The members of Synaesthesia are Stephen Angelini (piano), Diane Belisle (soprano), Michel Gentile (flute), Michelle Hamelin (guitar), Shawn Hill (Bass/stick) and Kathy Kennedy (soprano). They define themselves as a "collective of performers" because of their show's multimedia approach. All Synaesthetes have received traditional, classical training from either Concordia or McGill. Friday's unique concert promises to launch a humorous new branch of music. Don't miss and bring a spare eraser, just in case.

Synaesthesia will appear Friday, 20h30, at Redpath Hall (free of charge).

...eating cheap

continued from page 3

and ranking arbitrarily chosen restaurants, Levant has subjected these restaurants to a more thorough evaluation and process of elimination. Their very mention in *The Neighbourhood Gourmet* suggests their virtue.

His description of each restaurant is vividly graphic and generally prepares you for what to expect—good or bad. Criticisms, however, do not go beyond hints to not expect to see the restaurant's decor featured in the next issue of *Vanity Fair*. Levant stresses that one can expect to feel equally comfortable in a suit, shorts or jeans at any of these restaurants, a reflection of his reverence for a relaxed ambiance.

Levant has also conveniently listed the nearest Metro station, the number of seats, the credit cards accepted, wheelchair accessibility, availability of espresso(!), if reservations are needed, and

whether the restaurant has a liquor license or if one can bring his/her own wine.

The Neighbourhood Gourmet has sold 8 000 copies since its July 1989 release, with a third printing expected in November. It has been on the best sellers' list in Québec for the last seven weeks, and number one for the last two. Of these 8 000, 6 000 have been in French. This is perhaps explained by greater French media coverage of the release (or perhaps as vaster francophone knowledge of food, and willingness to wander a bit to find it).

Generalizations aside, this book is a useful and thorough tool for those searching for exquisite and unusual dining experiences; French, English, students, seniors and families alike.

The Neighbourhood Gourmet, by Victor Levant, can be purchased at all major bookstores around town, in French or English, for \$11.99.

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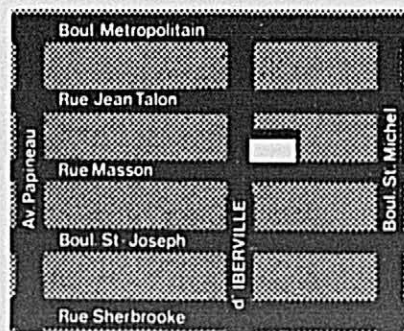
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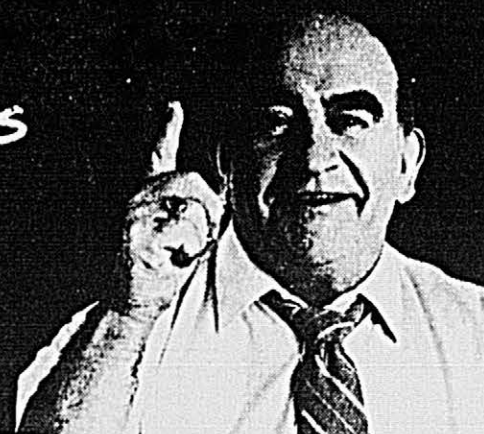
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McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

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Lost: LARGE MANILA ENVELOPE containing pewter medal having no commercial value, south cafeteria, Union building on Tuesday, 1:00 p.m. Call André, 398-6480 or 844-3619.

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374 - PERSONALS

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Not all experiments work. Randy is history.



Sally says...

Who do you think you are, telling stories about me, saying we were having an affair. Your pathetic. see you at 5:00



Would like to lose 10lbs or more? Weight loss Support Group to start October 11th, 7 p.m. from McGill Psychology Department. Call Wendy 482-9728 evenings and weekends.

McGill Christian Fellowship Bible Studies, now starting up. Various times. Various places. Call Mad Dog Drysdale for more info: 989-5518

McGill Christian Fellowship meets Thursday, October 5 for worship. Don Posterski (director, IVCF Canada) speaks on Pluralism. 7:30 pm. Presbyterian College's Chapel, 3497 University.

Engineering PubNite: Friday it's HatNite, so wear a hat and save a dollar. Also, win a bottle of Schnapps for coolest hat. Free entrance with live turkey. Happy Hour: 8:30 - 9:30.

Chris N, Thanks Man, but I think you are a bit of a geek. Sorry Man - Ion V.

Would like to lose 10 lbs or more? Weight Loss support group to start October 4th at 7pm, from McGill Psychology Department. Call Wendy 482-9728 evenings and weekends.

Hey, Hey! ... We're back. Just when you were getting too serious about school, we're gonna hit you with another ENGINEERING PUBNITE, this Friday, October 6th.

Jamaica Anyone? (Looking for a group of 30 or more people). Planning trip for one week, Dec. 26 - Jan. 2, Airfare and hotel & taxes included for only \$769. Call Lauren/Tracy at 748-5941.

Stamp Collecting Anyone? Anyone wanting to trade stamps (Canadian or international) with other McGill Students, please call 488-5917; leave message if I'm out.

28 years old Italian Professional, tired of bar scene. Looking for girlfriend. Send letter and if possible a photo - 7821 Henri Julien, Montreal H2R 2B6.

383 LESSONS OFFERED

I can help with your French - accent grammar, papers or whatever! Moderate price. Call Oliver (French student at McGill): 525-4259.

385 NOTICES

McGill Ski Team: Dryland training Monday, Tuesday, Thursday, Friday. Molson Stadium on the track. 5 p.m. Experienced racers and advanced skiers wanted, 398-6826. General Meeting for all Wednesday Sept. 27 5:30 p.m., C.O.T.C. lounge, Currie Gym.

Gays and Lesbians of McGill Peer Counselling. Call 398-6822 or drop by union 417, MTW 7 - 10 p.m.

Thanksgiving Service at St. Martha's, Sunday, October 8th on top of Mt. Royal (weather permitting). Meet at 3521 University (above Milton) at 10:30 a.m. Rev. Roberta Clare, 398-4104.

McGill Journal of Political Studies is looking for student Editors. Please apply. PSSA Box, Leacock 443.

Davis Suzuki's A Planet for the Taking, concerning our relationship to animals will be shown at 7:00 after an open M.E.T.A. meeting at 5:30, Thursday, October 5, Rm. 425, Union Building.

Lesbian/Gay Group meets Thursdays 17h00 at the Yellow Door (3625 Aylmer). Info. 597-0363 (Bill).

Care about what's happening to our Environment? Come to Green McGill Meeting, Thursday 7:00 in the alley or call Steve at 845-6726.

To the person who returned the green notebook to St. Laurent - THANK YOU!

To our Gamma Phi Beta pledges; We welcome you!! Love in piKE, your G-Phi sisters.

Armenian Students Association is holding a Lahmajoun Party in the Thompson House at 3650 McTavish St. on Saturday Oct. 7, 1989 at 6:00 p.m. BE THERE!

387 VOLUNTEERS

The Montreal Women's Network, an anglophone group interested in women's issues, needs volunteers. We need someone to do publicity, programming, membership and a secretary. Call Shirley at 681-5121.

Models needed for Fiesta Fashion Show! Try out in the Alley on Thurs. Oct. 5 at 6:30 p.m. to 8:30 p.m. No Experience necessary. Sharon 286-1238.

389 MUSICIANS WANTED

Desperately seeking a Drummer to complete band playing original material. Influences: SNFU, The Nils, Dag Nasty. Call Stéphane: 257-8310 or 647-1774.

ATTENTION

LARGE quantities of Hotel Furniture consisting of beds, dressers, desks, lamps, carpets, etc. at Bargain Prices. Ask For Issie, Leaco Furniture Ltd. 100 Peel (corner Wellington).

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To be continued tonight!